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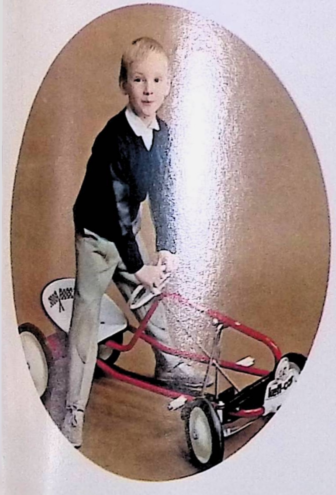
for fashion and fun

*Practical advice on the use
of the modern
sewing machine*



This book is published by
Husqvarna Vapenfabriks AB,
Huskvarna, Sweden.
(Manufacturer of
Viking sewing machines.)

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Requisites from NK, Stockholm

SA 96277-1 20 3-68 Endast avsedd för spridning utom Sverige Printed in Sweden

AB Lito-Reproduktion Ebg

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Practical advice on the use
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sewing machine

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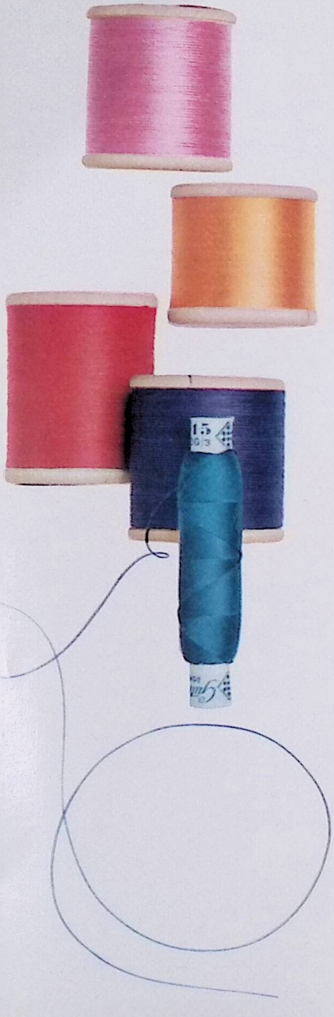


we advise thread-wise

The right size of needle and thread is rather important. The table below shows which thread and needle size should be used; but first some general advice:

About the thread itself. A good rule of thumb is that mercerized cotton thread is suitable for *cotton and linen fabrics,* silk thread for *silk and woollen fabrics.* Mercerized cotton thread is soft, smooth and shiny. We also recommend mercerized cotton thread for synthetic fabrics. When in doubt, use No. 50 mercerized cotton thread. Two-thread embroidery or mending cotton is suitable for the embroidery stitches. In No. 50 this thread makes good buttonholes and a beautiful Turkish Hemstitch, as well as stitching and overcasting in sheer fabrics.

Selecting a needle. In general number 80 or 90 size needle is suitable for most work. With a finer thread or for sheer, or tightly woven fabrics, you should have a fine needle such as a No. 70 which does not damage the materials. On the other hand, a coarser needle such as a No. 100 or 110 is required for very thick or heavy fabrics. (The sizes referred to here pertain to the thickness of the needle.)

For these fabrics . . .	*. . . we recommend these thread sizes*			*. . . and this size needle*
	Mercerized cotton thread	Silk thread	Two strand embroidery or darning cotton thread	Needle Size number
Delicate fabrics such as fine silk, chiffon, batiste, voile, marquisette, organdy, tulle and sheer nylon and other sheer synthetics	60		60	70
Lightweight fabrics such as muslin, poplin, pique, taffeta, plastic and nylon and other light synthetic fabrics	50 or 60	100/3	40 or 50	80
Medium-weight fabrics: sheet and pillowcase cottons; most cotton broadcloth; cotton twill, terrycloth, lightweight draperies, velvet; velveteen, jersey, elasta, stretch materials, light suit and coat fabrics, thin leather, non-supported plastic materials	40 or 50	100/3	30 or 40	90
Heavier fabrics such as heavy woollens and suitings, heavier denims, fabric-backed (supported) plastics	40		20	100
Extra heavy or tough fabrics such as khaki, windproof, felt or light canvas or duck	30			110
Extra heavy work	30			120

straight stitching

A good straight seam is the basis of good sewing.

Before you sew a straight seam you should:

☐ *Make a sample* by sewing in a scrap of the fabric to be used under the same conditions as those for the final seam. Double the material and sew on the same grain of the fabric as you intend to sew later.

☐ *Adjust the machine:* 2 is the normal stitch length but the structure and binding of different fabrics require different stitch length settings. Use shorter stitches for sheerer fabrics. But remember that stitches which are too short give a puckered seam and stitches which are too long give a loose one.

☐ *Thread tension* often determines the appearance of the seam. Check carefully in accordance with the sewing machine's instruction book. *Loose tension* decreases the strength of the seam, excessively *tight* thread tension makes it pucker.

☐ *Upper and lower threads* should naturally be of the same colour and thickness.

Start to sew a straight seam

by setting the needle in line with the centre of the seam and then lowering the presser foot. For sheer and soft fabrics it is especially important that you should begin sewing a sixteenth of an inch or so in from the edge of the fabric so that it will not be drawn down into the needle hole on the stitch plate. If you wish the seam to extend out to the edge, you can sew several stitches backwards and then hold the threads behind the presser foot when you sew forward again.

☐ *A gentle start* is best, and the speed should be increased gradually. Keep an eye on the presser foot and follow an edge or seam — do not watch the needle.

☐ *Don't pull* the fabric but let the machine feed it in automatically. Merely guide the fabric in toward the presser foot. Only when sewing very thick seams should you assist by slackening the pressure on the presser foot and carefully feeding the work forward.

☐ *Turning corners* is easy if you make sure that the needle is down in the fabric. This is also the case if you wish to stop the machine in order to arrange the work. See picture 3.

☐ *Finishing off* is done smoothly and easily with the thread regulator (take up lever) in its highest position. Draw the threads backward and cut them off on the thread knife behind the presser shaft. Leave at least 6 in. of thread, so that it will not glide out of the needle's eye when you start sewing the next seam.

3

the knack of basting

☐ *The upper fabric layer often slides while sewing, especially in thick or smooth, shiny or slippery fabrics — therefore you may wish to baste, to be on the safe side.*
However, there are various tricks of the trade which make for quicker basting.

☐ *Pin basting* saves work during the sewing of simpler garments. Insert the pins at right angles to the seam. See picture 4. By using slender pins and relatively long stitches, you can sew right over the pins. However, it is preferable to take out the pins as you sew.

☐ *Machine basting* may be done on all sewing machines but it might leave unwanted needle holes in the fabric. However, it may be used when the garment is to be tried on. Do this: Adjust the machine to long stitches (3—4) and a loose upper thread. Remove the basting by drawing out the lower thread. See picture 5.

strong seams

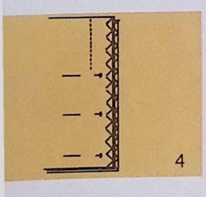
Durable sewing is certainly important and it is a "must" for children's and work clothes, household linen, etc. which are machine laundered. Traditionally, people have sewn ordinary straight seams but with seam methods which required a bound seam allowance: French seams, felled seams or top-stitched seams. The modern sewing machine replaces all of these types of seams with seams which give smoother and more elastic results and which are better, especially for the modern elastic materials. These seams are dealt with in the following chapter.

New utility stitches on the modern sewing machine make it easier to obtain durable, smooth and elastic seams. Picture 12 shows useful wear-and-tear garments which require strong seams.

☐ *French seam.* Place the fabric with the "wrong" sides together and sew with a small seam allowance. Trim the allowance evenly and press it open. Then turn the fabric so that the "right" sides face each other and sew a new seam as near the edge as possible; making certain that the seam allowance remains hidden.
The French seam is most suitable for sheer fabrics. See picture 6.

☐ *Flat felled seam in the usual way.* Sew the seam with right sides facing each other. Trim one seam allowance, making it half as wide as the other. Fold in the edge of the wider seam allowance and stitch it onto the fabric with edge stitching so that the narrower seam allowance is hidden.

☐ *Flat felled seam with a hemmer.* Place the fabric with right sides facing each other so that the upper fabric layer is just far enough inside the lower fabric layers in the hemmer. Insert the two fabrics in the hemmer. As you sew, see that the upper layer is equidistant from the edge all the way. Then spread out the fabric so that the finished hem stands on edge. Insert it in the hemmer and sew it down with another seam. The felled seam is strong. See picture 7.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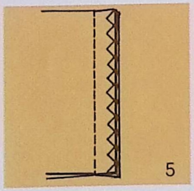
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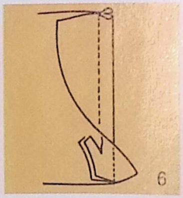
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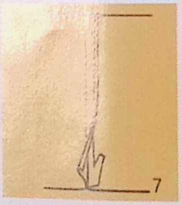
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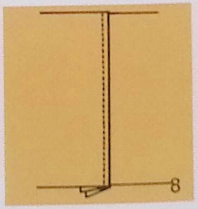
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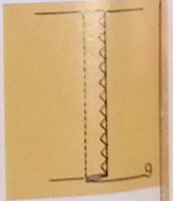
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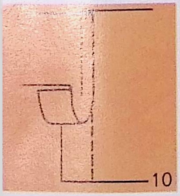
☐ *Stitched edge* is extra strong. It is made by pressing the seam allowances to one side and machine stitching from the right side close beside the seam. See picture 8.

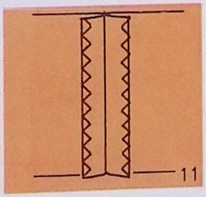
☐ *Seam with seam allowances overcast together*. Sew the right sides, face to face with a rather small seam allowance. Cast both seam allowances together with the zigzag or the *three-step zigzag*.
Seam with seam allowances overcast together. May be replaced by an overlock seam in certain places. See picture 9.

This is the way we trim sports clothes

☐ *Lapped seam*. Fold in the seam allowance of the upper fabric layer against the wrong side and baste or press. Place the folded edge along the marking for the seam and pin or baste it in place. Stitch a short distance from the edge—if you want to have a more noticeable marking, make the stitching wider. See picture 10.

☐ *The plain seam pressed open* is obtained by sewing the fabric with right sides facing each other and pressing the seam allowances apart. The seam allowances may be finished off with zigzag stitch, for example. See picture 11.





triple-lock stretch stitch

— extra durable and elastic — is a new feature that is incorporated on the modern sewing machine and which is a blessing for anyone who sews. It may also be used in trouser crotch seams, for sewing in sleeves or in other places where there is extra stress or heavy wear. Its elasticity also makes it ideal for use on modern stretch and knit fabrics.

Triple-lock stretch stitch is the correct seam for garments which lead an active life. See picture 13. This elastic seam easily permits movement — an indispensable factor, especially in the modern stretch fabrics — it holds where an ordinary straight seam would break.

It is preferable to use embroidery cotton for the triple-lock stretch stitch, except in wear-and-tear garments. Picture 14.

☐ *Substitute the triple-lock stretch stitch for other seams* when sewing in jersey, elasta and other stretch materials. This is especially important when sewing long seams on sleeves, skirts and trousers. See picture 15.

☐ *The kimono sleeve* or other pieces which are sewn on the true bias are strongest when sewn with an elastic straight seam. See picture 16.

☐ *Does the seam pucker in sheer pure silk?* Try this reinforced straight seam sewn with embroidery cotton No. 50. See picture 17.

☐ *A beautiful decorative effect* is obtained by using this reinforced straight seam as shown by the hat illustrated in picture 18.

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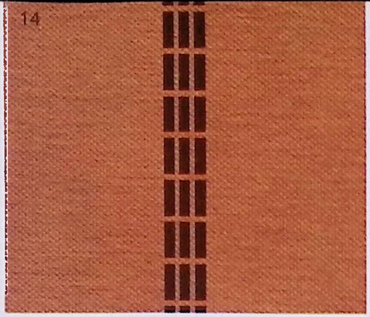

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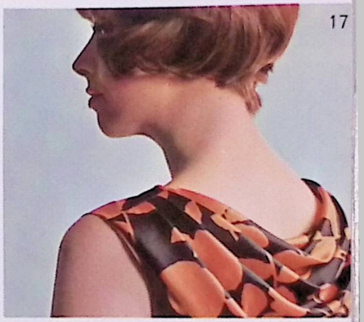

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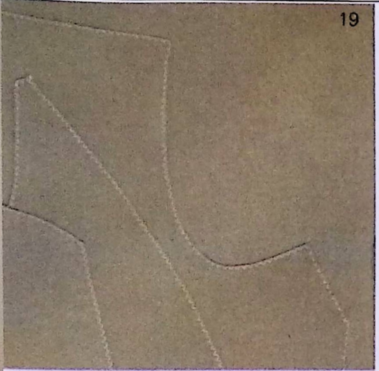

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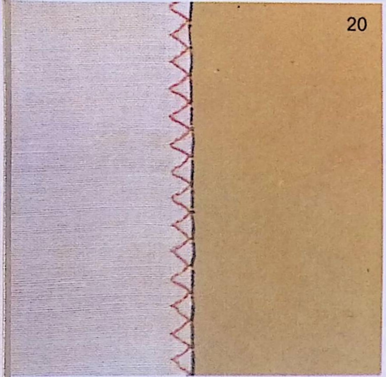

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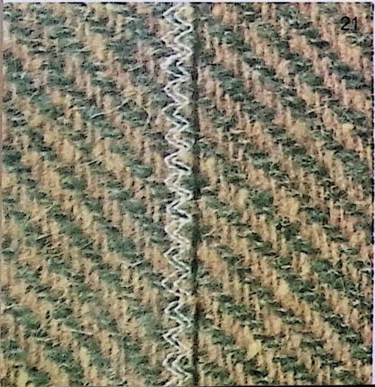

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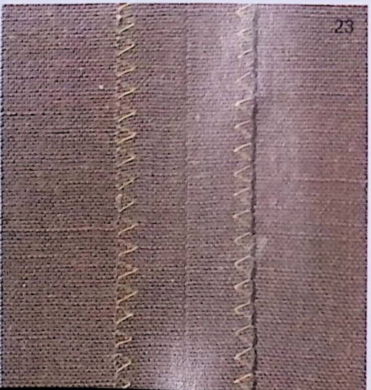

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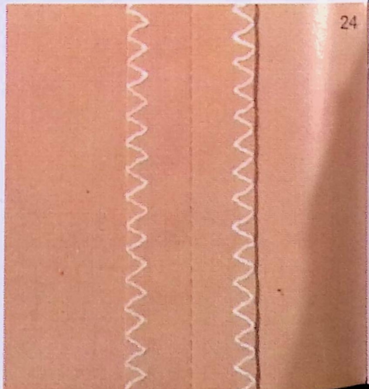

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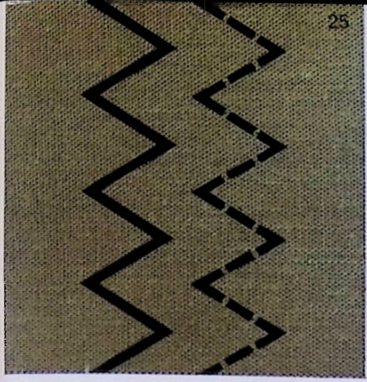
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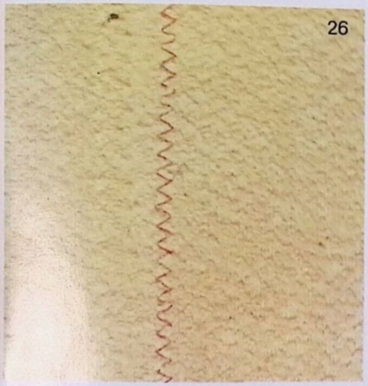
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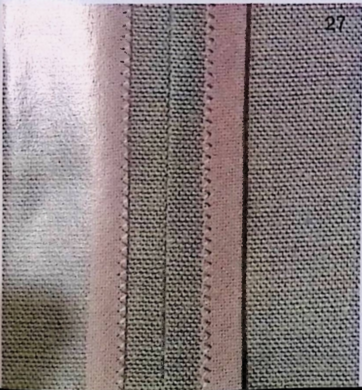
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rapid overcasting

Overcasting by hand is tiring and time-consuming. The modern sewing machine saves your time with zigzag and overlock seams which give attractive and durable results. Picture 25 shows zigzag and three-step zigzag.

☐ *Overcasting with zigzag* also requires that the stitch is correct for the fabric used. A medium-thick fabric usually requires stitch length 2 and stitch width 3. Greater stitch width for heavier fabrics and shorter, denser stitching for fabrics which unravel easily. The edges should be trimmed before you begin overcasting. Also see that the needle goes over the edge of the fabric.
It is practical to overcast each piece separately before the garment is sewn together. See picture 19. Picture 23 shows a seam pressed open with allowance for the seam, overcast with zigzag.

☐ *Overcasting with Picot* is excellent for sheer, loosely woven fabrics. First you fold a narrow edge, and then overcast with small zigzag stitches.

☐ *Overcasting with three-step zigzag.* This seam is even more elastic than ordinary zigzag and is excellent for jersey and other knitted or stretch fabrics. This seam is also ideal for sewing in terry cloth. See picture 26. Picture 24: seam pressed open and with seam allowance overcast with three-step zigzag.

☐ *When overcasting in terry cloth* you can also sew a reinforcement seam with three-step zigzag directly over the connecting seam.

☐ *Sheer fabrics* often have ravelled edges which pucker during overcasting with ordinary zigzag. Change to three-step zigzag instead. See picture 20.

☐ *Heavy fabrics* may be overcast twice with three-step zigzag in order to more securely fasten the coarse threads of the weave. See picture 21.

☐ *Tape edging* is an elegant way of finishing off the seams of an unlined coat. Edge with binding tape sewn on with a small zigzag stitch. See picture 27.

overlock stitch

can replace both the straight seam and zigzag overcasting because it does both of these operations at the same time. Another advantage is that this overlock stitch seam stretches with the material making it ideal for tricot, jersey or knitted fabrics. It is also good for use in overcasting other fabrics, particularly those which might tend to unravel easily. Picture 28 illustrates an overlock seam, and picture 29 shows a bathing suit—for which the overlock stitch is ideally suited.

Assemble knitted garments with overlock stitches. Place the garment pieces with right sides facing each other and sew the outer edges together with overlock stitch. See picture 30.

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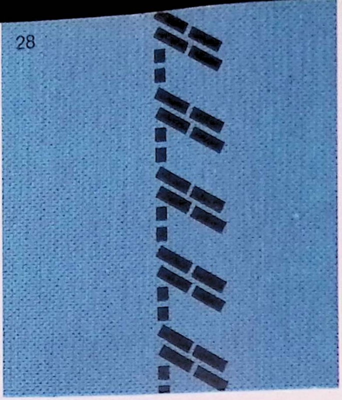

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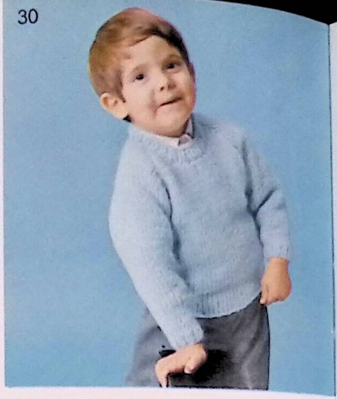

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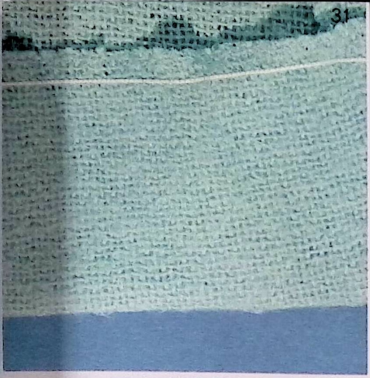
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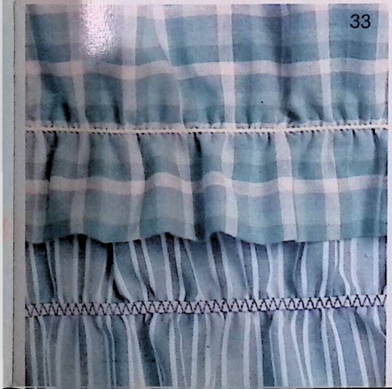
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gathering

Decorative and evenly distributed gathering is easy—with the help of zigzag seams.

☐ *Gathering with increased stitch length* is the most common method. The best results and more uniform gathering are obtained if you increase the stitch length to about $2^{1}/_{2}$ to 3 and relax the thread tension a little. Sew two rows of gathering threads side by side—you draw both under threads at the same time.

☐ *Gathering over a coarse thread.* Sew a zigzag stitch over a heavier string, sewing thread, coarse basting thread or buttonhole twist thread. However, for a more even distribution of gathering, as in the waistline of a skirt, you can sew over two or more gathering cords.

☐ *Gathering to ease the fullness.* This is useful when hemming the lower edge of a flared or circular skirt. The zigzag stitch width should be set wide enough to sew over the gathering cord, and yet narrow enough to hold the gathering cord snugly to the material. Suggestion: stitch length 1, stitch width 1.5. Picture 31: easing the fullness. Picture 32: easing the fullness may be done along the lower edge of a wide skirt in order to control the fullness when sewing the blind hem. It is also used to control the fullness when setting in a sleeve.

☐ *Decorative shirring* is obtained by sewing one or several rows of gathering with zigzag over a cotton yarn instead of a coarse thread.

☐ *Shirring with elastic cord* gives a smooth and elastic gathering for children's clothes and night garments. The elastic cord is stretched at the same time as you sew over it with zigzag and the fabric gathers as the work progresses. Keep a steady grip on the elastic, both in front of and behind the presser foot and *stretch the elastic*, not the fabric. The stitch width should be sufficiently wide to sew over the elastic to allow the elastic to slide, and the gathering can then be adjusted for more or less fullness when the seam is finished. Stitch length 2.5 and stitch width 2 are ample in most cases.

☐ *Shirring with flat elastic* is very practical and decorative if the elastic is sewn on with three-step zigzag. Stretch the elastic both in front of and behind the presser foot and sew the seam in the middle of the elastic. Be sure to apply equal stretch along the whole seam. Picture 33 shows gathering with elastic cord and with flat elastic.

various hems

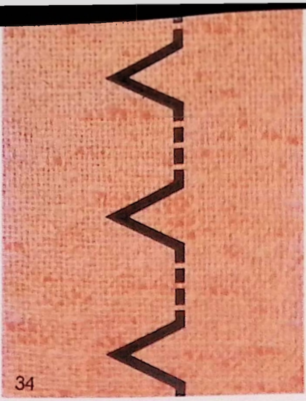
Use the blind hem stitches to produce fine, almost invisible hems in the shortest possible time. Of course you must take the fabric into consideration. Whether you sew by hand or by machine, it is easier with thick and porous materials and more difficult with sheer and fast ones. Picture 36: Blind hem sewn by machine.

☐ *Blind hemming stitch* is to be found on some modern sewing machines. Picture 34. This makes it easy to sew blind hems. The thicker and softer the fabrics, the more invisible the hem will be. With sheer, plain woven materials, a small stitch may be visible on the right side.

☐ *Elastic blind stitch.* The same advice is valid for the elastic blind stitch as for the ordinary stitch. See picture 35. It is used for hemming elastic fabrics like jersey.

☐ *General information – good to know:* That in sheer and medium-thick fabrics, the hem should be folded double but for heavier fabrics you may overcast the edge first and then make a single hem, so the hem will be nice and flat.
You may wish to slacken the pressure on the presser foot in order to avoid a sharp crease when hemming certain sheer fabrics. The modern sewing machine has an easily operated device for this purpose.

☐ *Sewing with a hemmer.* Many people find this difficult but there are two different tricks which simplify matters.



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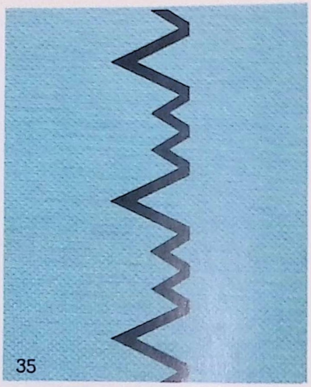

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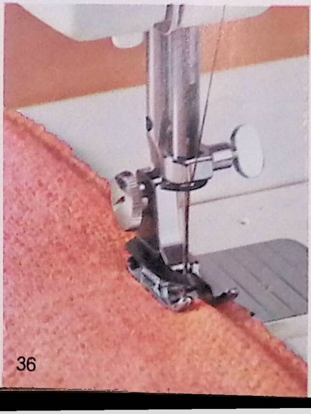

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☐ *For $^3/_{16}$ in. hemmer:* Trim the edges and corner straight where the hem is to begin. Fold the edge twice – first $^1/_8$ in. and then $^3/_{16}$ in. You only need to fold the beginning of the hem – the hemmer will do the rest. Direct the point of the folded fabric edge downward when you insert it into the hemmer. See that it is properly inserted under the presser foot. Lower the presser foot. Sew a stitch where the hem begins. Keep a firm hold on the ends of the thread with your right hand. Lift the hemmer lightly so that the fabric edge will enter the spiral. Picture 38.

☐ *The following is an easier method* which may be used in cases when you later cut off the beginning of the hem. Simply place the fabric under the presser foot and sew a couple of stitches in order to fasten the threads. Then lift the presser foot and draw the fabric up into the hemmer.

☐ *Make a hem this way:* Hold the fabric in front of the hemmer so that the edge rolls into it and let the machine feed it in without either pulling or hindering the fabric. If the edge of the material begins to glide out of the hemmer, guide it somewhat toward the right. If too much fabric should enter the hemmer, draw the fabric a little to the left. The hem may be sewn with a straight seam, zigzag or a fancy stitch.

☐ *Turning corners with a hemmer.* When you have finished hemming the first side, take the work out of the machine, fold it the same way as before but clip the corner in order to prevent it from becoming too thick. This method should be applied only on sheer fabrics.

☐ *Rolled hemmer.* Instead of folding the hem at the beginning, you roll it and thereafter insert it into the hemmer in the same way. Here you sew with zigzag, stitch length 2.5 and stitch width 3. See that the needle catches up both sides of the hem. The upper thread tension can be set to a higher number for more tension.

☐ *Hemming towels.* A convenient short cut: Fold towel hems by "sewing" without thread. Since towels are usually too thick to permit use of the hemmer, we recommend the following method instead: remove both the upper and lower thread and set the adjustment on long stitches. Fold the edge rather narrower than you intend the hem to be, set the fold in under the presser foot and "sew". Fold once more and "sew" again. In this way you obtain a uniform and even fold much quicker and easier than if it were done by hand. Then hem with a narrow and fine zigzag seam, preferably stitch length 1, stitch width 1. You can sew straight through, since the narrow stitch is scarcely visible on the right side. Or you can fold the hem back and sew with zigzag in exactly the same way as one overcasts by hand.

☐ *Hemming with three-step zigzag.* If you hem terry cloth with three-step zigzag the hem will be thin and supple. Picture 39.
First, trim the edge clean and straight, then turn the hem once and sew with three-step zigzag. It will be hardly visible on the right side providing that you use fine thread in the right colour. Picture 40: Hem in tricot with three-step zigzag. Fold the edge once—the small stitches catch up every loop.

Husqvarna 2000

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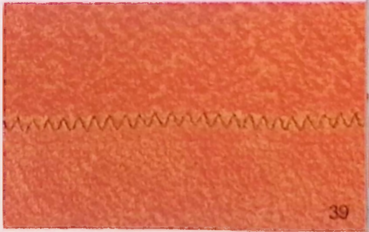

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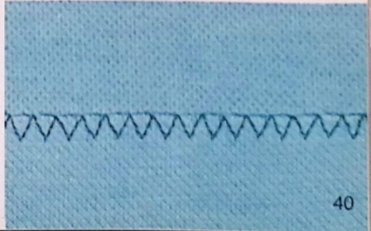

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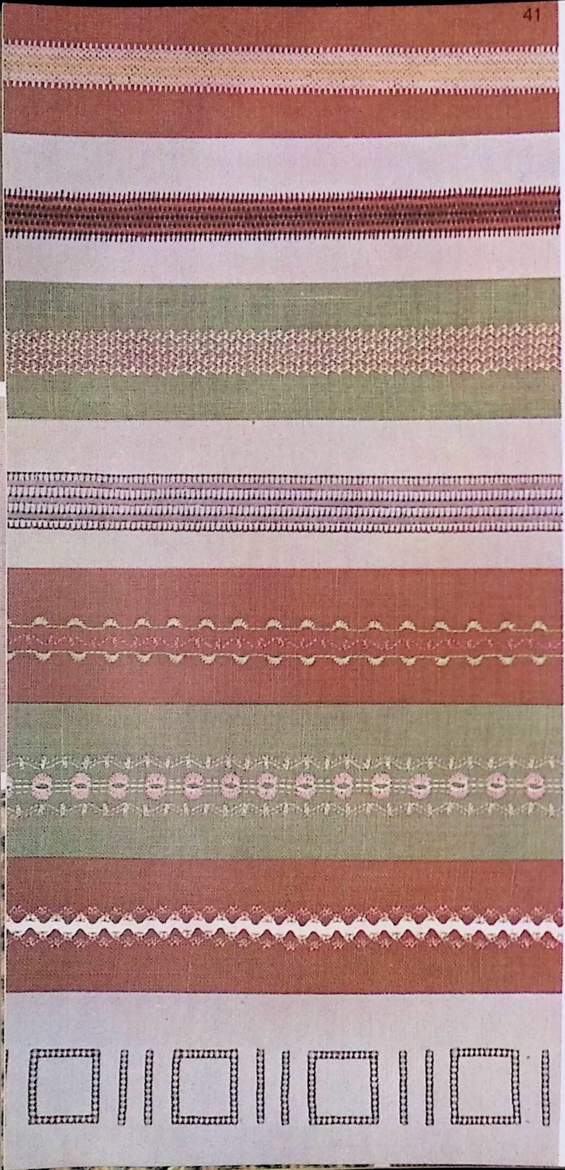
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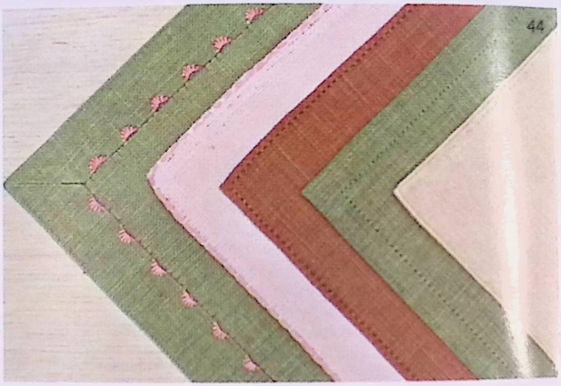
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embroidery stitches

Embroidery stitching is a standard item on the modern sewing machines. But since these stitches are such a novelty many people are still uncertain about how to sew them or how they may best be utilized. When and where embroidery stitches may be used to produce the most attractive results is shown in our picture suite—how you sew them is explained below.

☐ *Make a sample.* Always try out the embroidery stitch on a scrap of the fabric before you begin sewing on the cloth, but remember that the scrap should be of the same material as the finished product itself.

☐ *Adjust the density of the pattern* with the aid of the stitch length knob. However, do not take too close stitches in the pattern.

☐ *The appearance of the Turkish Hemstitch* may be adjusted by using the stitch length knob, and/or reducing the width setting.

☐ *Sewing on double fabric*—makes nearly all embroidery more attractive. If the fabric is sheer and tends to pucker it may be doubled with organdy, tarlatan or vilene. If it is a fabric which can be washed in the ordinary way, the border may be sewn through paper which is later torn off. Any remaining scraps of paper disappear in the wash.

☐ *There should be sufficient thread* on both the spool and the bobbin before you begin sewing a long embroidered pattern. If the thread should run out before you have finished you can piece it like this: sew on a sample scrap of material until you come to exactly the same place in the pattern where the thread broke. Stop there and remove the piece of material. Set the needle in the original work exactly where the pattern ended and continue to sew. Then draw the threads onto the reverse side of the work and fasten them.

☐ *Always begin* about a sixteenth of an inch in from the edge of the fabric thus eliminating any risk that the edge might be drawn down into the needle hole and turn the stitching into a lump.

☐ *Embroidery stitching on garments* is easier if you first sew the stitches on the whole piece of cloth and then cut out the pattern.

☐ *Soft or sheer fabrics* also turn out best if done in this way. The same applies to patterns with backward feeding, where the stitching may extend outside the fabric.

☐ *Border of embroidery stitching.* Such a border may be composed of only one type of embroidery stitch or alternatively of several different embroidery stitches beside each other. See picture 41. If you wish to sew a symmetrical border, always begin in the middle. Then sew the next row of stitching on each side of the middle pattern, and continue outward, row after row. Remember that if the pattern stitch itself is not symmetrical, you must turn the work when you sew the other side. You therefore sew one side from top to bottom and the other from bottom to top. Always use a ruler in order to obtain straight stitching.

☐ *Finishing off edges.* A number of the embroidery stitches are especially well adapted to finishing off the edges of table cloths, napkins, collars, etc. If the pattern is dense, you only need to turn in the edge and sew the embroidery stitch on the fold. You then clip it clean on the reverse side. If you use an open pattern, the edge must first be overcast before it is folded. See picture 44, which shows dinner place mats with neatly finished off edges.

☐ *Embroidery stitches for decorative hemming.* Fold the hem against the right side and sew the pattern just over the fold.

☐ *Useful hints on embroidery seams.* Embroidery, instead of stitching, can be decorative on collars and cuffs. Picture 42.
Also an ordinary seam pressed open can be adorned with a decorative seam. Picture 43 shows Featherstitch on shoulder and sleeve seam. Embroidery seams can be sewn using a twin needle which doubles the pattern. Picture 45.

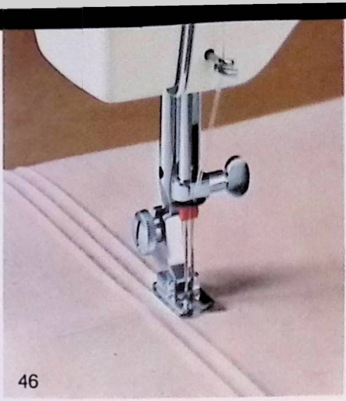
raised seams

Raised seams (pintucks) are attractive in many places. You can produce them on the modern sewing machine.

☐ *Thread and thread tension.* Raised seams are sewn with twin needles using a special grooved presser foot. See picture 46.
For raised seams use as fine a sewing thread as possible, preferably embroidery cotton, (if one does not require to obtain a special effect by using coarse thread). The thread tension should be rather high both on the upper and lower threads. The higher the thread tension, the more marked the tucks. An inserted thread causes the tucks to stand out more, and makes them more durable. For heavier materials, use a heavier cord.

☐ *Raised seams give permanent creases* which do not need pressing on slacks. Toothpick pleats on a skirt are sewn in the same way. Sewn with triple-lock stretch stitch raised seams are elastic and can even be used in jersey. Picture 47.

☐ *Raised seams decorate* sheets, pillowcases and nightgowns and are pretty as fine pleats on dresses, blouses and children's clothes. Picture 48.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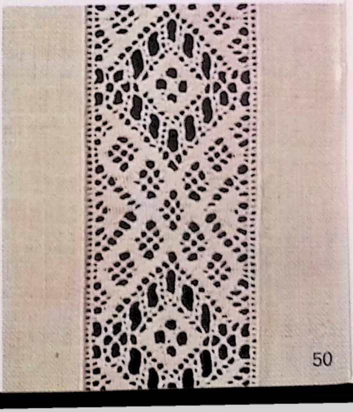
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lace

Lace, with its traditional charm, is now more popular than ever—for linens, ladies' blouses, children's wear and a host of other items. Sewing on lace by machine is easy with the zigzag stitch, which withstands laundering. There are various ways of sewing it on, depending on where the lace is to be used, and the material onto which it is to be sewn.

☐ *The simplest method:* is to place the lace an inch or so in from the edge of the fabric and sew with rather dense zigzag. Clip clean on the reverse side.

☐ *A better method:* Place the lace $^3/_8$ inch from the edge of the fabric and "baste" with a scanty zigzag seam. Fold the fabric back on the reverse side and sew it down once more from the right side, this time with a slightly denser zigzag. Clip clean on the reverse side.

☐ *Against a folded edge:* Place the lace edge to edge with the fold, sew it on with zigzag (or three-step zigzag), and let the needle sew alternately in the fabric and the lace. Picture 49.

☐ *Inserted lace:* Lay the lace in position on the fabric, and baste on both edges with a scanty zigzag stitch. Cut the fabric open on the reverse side between the two seams. Fold the fabric edges back on the reverse side and sew over them once more from the right side with a denser zigzag. Clip clean on the reverse side. Picture 50.

☐ *The stitch adjustment* should be adapted to the thickness of the fabric and the lace. For relatively sheer fabrics, the following adjustments may be suitable:
for basting: stitch length 1, stitch width: 1.5,
for sewing on: stitch length 0.3, stitch width: 2.

appliques are something special

Appliques are a satisfying, interesting and inexpensive means of decorating aprons, pillows, quilts etc., and in conjunction with "Mother's box of patches", they can be used in trimming the soft, cuddly animals and figures, which children simply adore. See the chapter on "decoration for everyday use and special occasions", for ideas.

Using zigzag stitch

☐ *Cut out the figures* and baste them on by machine with zigzag stitch.

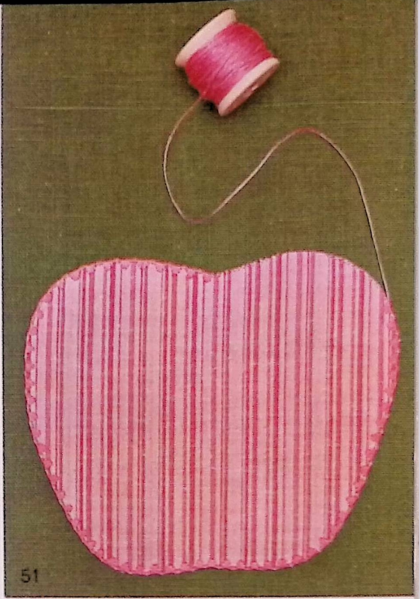
☐ . . . *or draw the figure* on the fabric which is to be applied to the garment. Sew the contours with zigzag through both fabrics and cut around the figure close to the stitching. Then sew over the edges, with a closer and wider zigzag.

☐ *Stitch adjustment* should be regulated according to the thickness of the fabric. For relatively sheer materials the following may be suitable: For basting: stitch length 1, stitch width 1.5. For outline stitching: stitch length 0.3, stitch width 2.

☐ *A raised outline* is obtained by allowing an inserted thread to be included when you stitch the second time.

Using embroidery stitches

Picture 51 and 52 show a pot holder the appliqué of which is attached with an embroidery seam in matching colour. See the pattern enclosure.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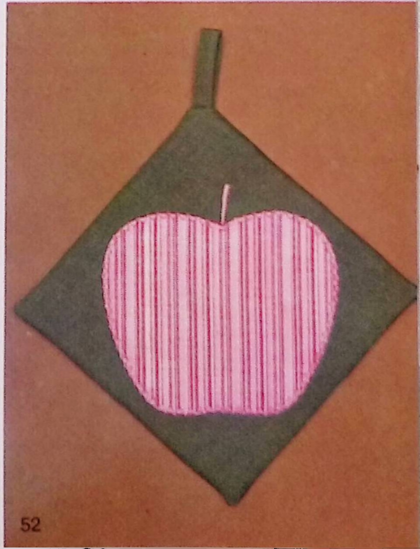
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make your mark

The use of beautiful monograms on linens is a fine old custom; but when done by hand it requires a great deal of time and patience. We would therefore like to demonstrate how you can let the sewing machine do your monogramming for you. The results will be personal, attractive, and obviously well-made. You will find a monogram alphabet, among the several practical pattern enclosures which are provided with this book.

Monogramming with cotton yarn

Cotton yarn is especially appropriate for use on terry towels, simpler linen towels, etc. Use fine cotton yarn and embroidery cotton or mercerized thread in the same colour.
Picture 53 shows monogramming with cotton yarn in terry-towelling.

☐ *Draw* the monogram on thin transparent paper and pin or baste it in place.

☐ *Set the machine* on zigzag, the stitch width should be adjusted so that it stitches over the yarn. 1.75 is usually suitable for a fine cotton yarn. The length of the stitches should be the same as the width.

☐ *Make a sample* on a scrap of fabric.

☐ *Engage the reduction gear* so that the machine sews slowly (assuming that you have such a gear on your machine).

☐ *Place the yarn* along the monogram and sew over it with zigzag stitching.

☐ *Leave a yarn* end which is sufficiently long to be threaded into a needle both at the beginning and the end of the monogram.

☐ *Draw through* both the yarn and the thread ends to the reverse side and fasten them by threading them back into the zigzag stitching. Tear off the paper.

Monogramming with tape

☐ *Form the tape* into a letter and baste it onto the object to be marked. Picture 54 shows what the monogram will look like when ready.

☐ *Set the machine* on zigzag, stitch length 1.5, stitch width 1.5. Engage the reduction gear (if your machine has one) and sew the tape fast along all edges.

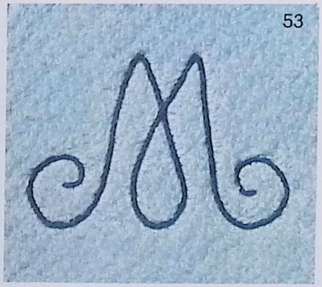
☐ *A contour outlined monogram* is obtained by placing cotton yarn over the zigzag and sewing over it with dense zigzag, stitch length 0.3, stitch width 2.

more intricate materials

No doubt you have sometimes felt like using one of your own designs, in order to create a garment made of nylon or other synthetic material, bonded material or leather; but you have hesitated to do so. However, with a little extra care, it is possible to obtain beautiful results.

☐ *Sewing in nylon and other synthetic materials.* Use as fine a needle and thread as possible. The thread may be of mercerized cotton, or a synthetic one, but in that case it should be spun and not drawn. Select as long a stitch as the strength and appearance of the seams will permit. Loosen thread tension.

☐ *Sewing in foam back plastic laminate.* In order to give a fabric stability and fullness, it is sometimes laminated with a layer of foam plastic. This causes a number of difficulties in sewing since the foam plastic clings to the presser foot and the stitch plate. A teflon glide plate may be glued under the presser foot. See picture 55. For those who often sew in laminated fabrics, it may also be advisable to buy silicon spray with which to spray the stitch plate and the sewing machine table. You can also place a piece of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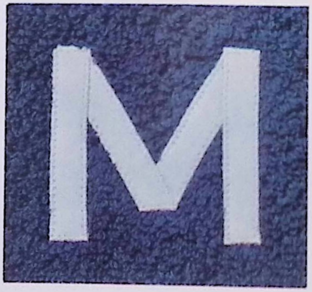
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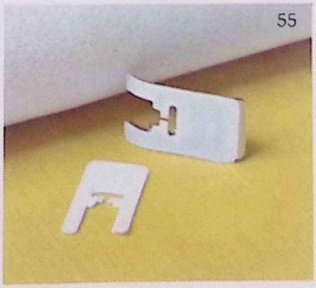
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tissue paper along the seam. The paper is subsequently torn off.

☐ *Sewing in leather.* It is actually not more difficult to sew in leather than in fabrics. It is perhaps not everyday that we sew larger garments of leather, but it is often necessary to patch or mend leather articles. Why not make a spectacle case of leather, as on picture 56 (see pattern enclosure) or put leather patches on knees and elbows of jeans and sweaters — good for the rough-and-tumble age. Picture 57.

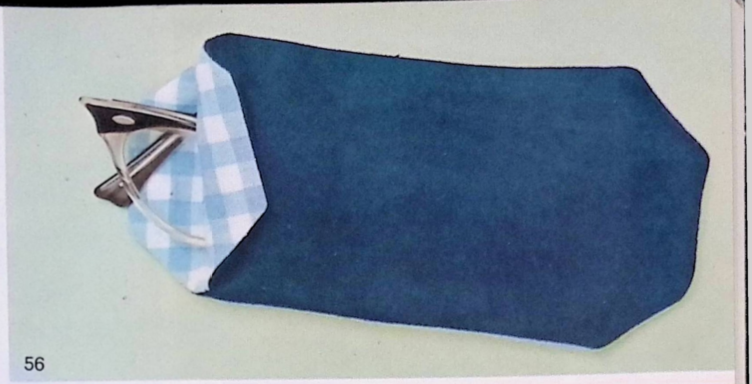
Remember these rules:

☐ *Holes made by pins and needles* remain in leather, instead of disappearing as they do in fabrics. If the seams must be pinned before you sew, be careful to set the pins inside the seam allowance — not outside.

☐ *Choice of needle* is not such a great problem — simply select one which is coarse enough to sew through the leather, but no coarser. Thin suede and leather may be sewn with an ordinary needle. Special cutting needles have a little knife in the point which makes it easier for them to pierce through the leather. They are used for very thick leather.

Long stitches should be used so that the needle holes will not fall too close together, and weaken the seam.

☐ *Imitation leather* hardly ever requires a cutting needle, since it is quite soft. Sew with long stitches.



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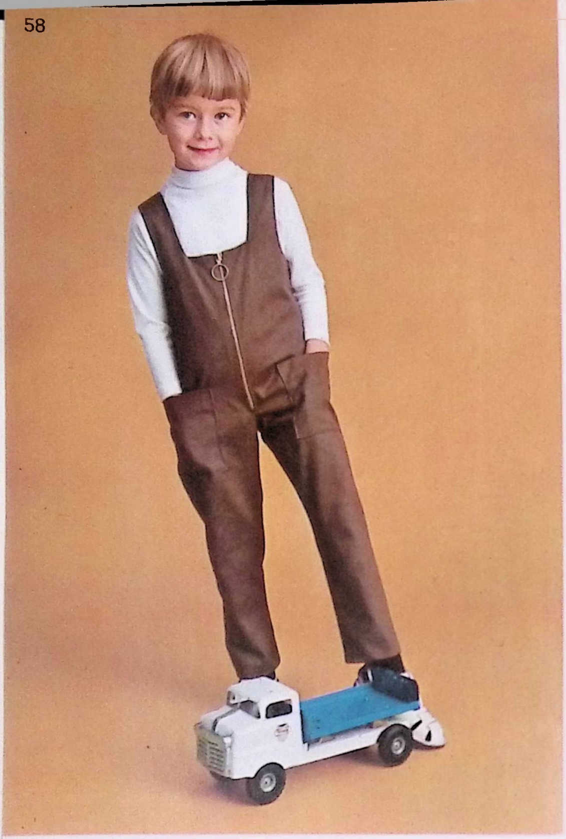

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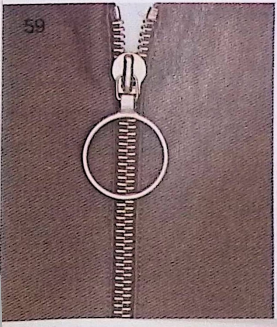

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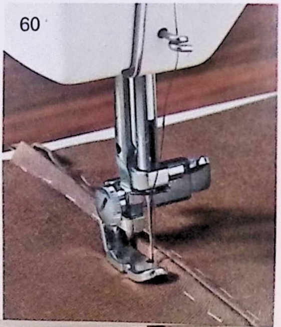

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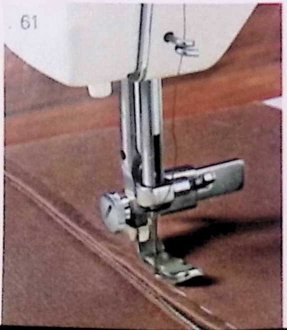

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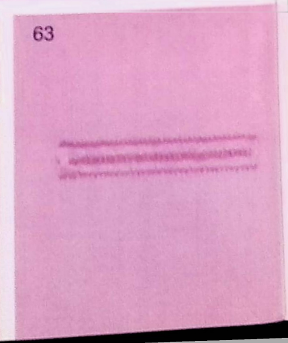


the secret of success

Many of us are perplexed by minor details, when we start to sew—and it is just the small, well-formed parts which "make" a garment. We shall now give you several hints, on the art of succeeding with:

☐ *Sew the zipper in* with the adjustable zipper presser foot. Picture 58 shows a nice playsuit, easy to put on thanks to the handy zipper. Picture 59 shows a zipper with a practical ring "handle".

☐ *Zipper directly under the placket.* Baste the placket together with long stitches and loose upper thread tension. See picture 60. Leave about $^3/_4$ inch open in the beginning of the placket. Press the seam open and baste the zipper in by hand on the reverse side directly under the seam. Set the machine on straight stitching, and the needle in the highest position. Change to the zipper presser foot, which is adjustable by means of the screw at the back. Loosen the screw and move the presser foot to the left so that the needle enters into the notch in the right side thereof.
Open the zipper about $^3/_4$ inch and begin by sewing down the left edge with the work facing upwards. Stitch a short distance, stop with the needle down in the fabric, lift the presser foot. Close the zipper and continue down the side. Fasten the threads and take the work out of the machine. Set the needle at the highest point, loosen the screw on the presser foot and move it to the right so that the needle goes down into the notch on the left side of the presser foot. Sew the right side in the same way as the left. Finish off with a seam straight across connecting both seams. Remove the basting.

☐ *Zipper sewn under the front placket edge.* Place the needle at the highest point.
Put on the adjustable zipper presser foot, and regulate it so that the needle goes down into the notch on the right side.
Baste the placket together with long stitches and loose upper thread tension. Leave about $^3/_4$ inch open at the beginning of the placket.
Fold the rear seam allowance back about $^1/_{16}$ inch from the basted seam and sew it against the right edge of the zipper but reverse the work and sew from the bottom up. The zipper should be closed but stop with the needle down in the fabric about $^3/_4$ inch from the end. Lift the presser foot, open the zipper so that the draw slide is to the rear of the needle, lower the presser foot and finish the seam. Loosen the screw on the presser foot and move it to the right side of the needle. Turn the garment and stitch the other side of the zipper from the right side. Begin with a crosswise seam in the lower edge, and stitch from the bottom upwards. Picture 61. Remove the basting.

☐ *Machine-made buttonholes in a jiffy.* Yes, buttonholes are done quickly and easily on the modern sewing machine. Picture 62 shows a dressing-gown of soft woollen material with rows of neat, machine-made buttonholes. Picture 63 gives a close-up view of a buttonhole.

☐ *Machine-made buttonholes.* Mark the buttonholes on simple cotton fabrics, by merely creasing the material with a needle or buttonhole knife—on finer fabrics with a thread marking. Tailor's chalk may also be used.
Estimate the length of the buttonhole in this way: Place the button on the tape measure or ruler and note the length. Add $^1/_{32}$ to $^5/_{32}$ inch depending on the thickness of the button and the fabric. If you feel uncertain, cut out a hole of appropriate length on a sample of the cloth, and test to see whether the button goes through.
When you sew, test the density of the stitches. Always make a trial buttonhole on a scrap of the same fabric as that of the garment itself. If it is to have an interlining of for example vilene, the sample must also have it.
If you wish to have an *extra strong buttonhole* or want to obtain a raised effect, stitch the buttonhole twice or use an insertion thread. Follow the instruction book with the machine.

☐ *Sewing in thick and loosely woven fabrics.* Some thick and loosely woven materials may be difficult to insert under the presser foot. Lower the feeder when you adjust the fabric into sewing position but do not forget to raise it again when you begin to sew. Also, you may manually lift the presser foot to slide bulky material under the foot when starting to sew.

sensible shortcuts to more attractive results

☐ *Sew the elastic together, then make the hem.* When you are making a double hem for insertion of elastic, e. g. in the waistband of a skirt or trousers, first sew the elastic together into a ring of the desired size (sew with three-step zigzag). Then place it in a fold of the fabric, and stitch down the double hem. In this way you avoid the time-consuming work of threading the elastic through the double hem.

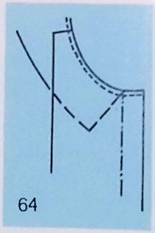
☐ *Piecing the interlining.* Follow these steps when you have to piece the interlining of vilene, tailor's linen or canvas: lay the pieces overlapping about $^3/_8$ inch or edge to edge and sew twice with zigzag or three-step zigzag.

☐ *Reinforced stitching (stay-stitching).* Loosely woven and coarse fabrics often stretch, especially at the neckline and armhole. Sew a row of reinforced stitching with a straight stitch on the outer edge of the seam allowance immediately after cutting. This helps the material keep its shape during sewing and fitting.

☐ *Lining with ease.* When the lining is to be sewn fast in a jacket or coat, it may be done partially by machine. Adjust the lining carefully and slip-baste it along the facing and neckline, leaving it open at the bottom. Turn the garment inside out and sew the lining to the facing and to the collar if it has an open seam allowance.

☐ *Collar sewn with professional precision.* Sew and turn the collar. The right side of the under collar is sewn fast to the right side of the blouse between the shoulder seams or forward until it joins the facing. Make sure that the middle of the collar lies exactly in the centre of the back of the blouse. The collar is then placed in double between the blouse and the facing and sewn fast up to the front edge. Picture 64.

Make a notch in the seam allowance just where the seam ends. Overcast the loose part of the upper collar. Stitch the rest of the collar fast by sewing from the reverse side in the middle of the seam which has been pressed apart. Picture 65.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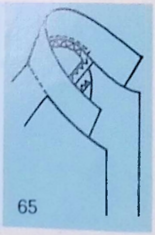
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darn it! – here we go a-mending

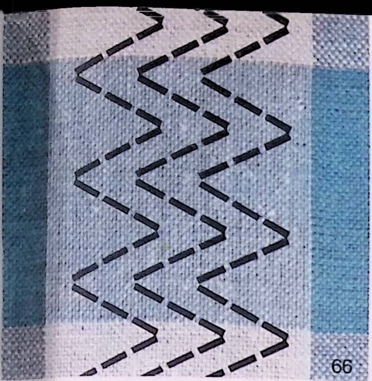
The times are past when one used to sit and mend stockings by hand. However, since everything tends to get more expensive, it is still profitable to patch, mend and darn, so as to prolong the service life of clothing and high quality linens.

☐ *Quick-mend* is a method which helps you to darn and mend quickly. The basic stitch is, as shown on picture 66, the three-step zigzag. The picture also shows how the different stitches are woven into one another. This is achieved by allowing the stitching to run back and forth, with some side movement but without turning the fabric—the sewing is done with the aid of the reverse feeding knob. Picture 67 shows mending of [illegible]

☐ *Modern linen* is often coloured. In order to make a darn really invisible it should be made with coloured thread. Take embroidery cotton No. 30 if the right colour is not obtainable in No. 50. Tarlatan is used as mending material for linen. Always place it on the reverse side when mending.

☐ *Tricot* is easily drawn down into the needle hole on the stitching plate, especially when it is thin and worn. Picture 68 shows mending in nylon. Always begin a bit beyond the edge of the worn place and turn the material each time you sew over it instead of using the reverse feeding knob. Picture 70 shows mending of a children's garment.

Suitable stitch adjustment for three-step zigzag: stitch length 0.5–1, stitch width 4. Use embroidery or darning cotton No. 50.



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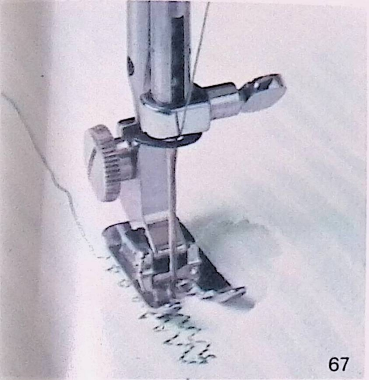

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cute for kiddies

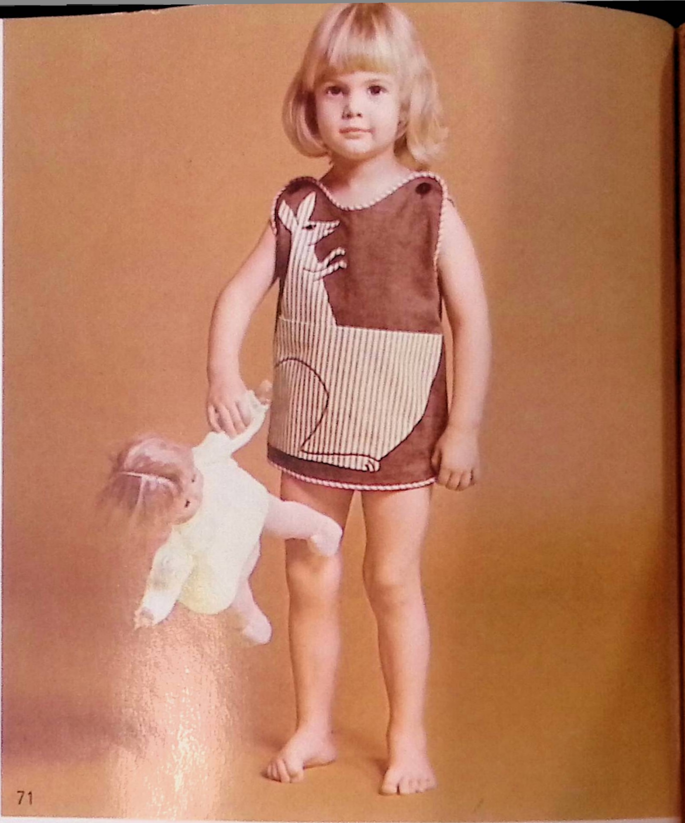
For the benefit of all our readers who sew for children in the pre-school age, we have produced a little idea-supplement, which gives tips about pleasant and easily sewn models. It is really worth sewing for these ages, for whom one often has to pay adult prices for ready-made garments. When you do your own sewing, it is also possible to select good quality materials, leave a proper seam allowance—and choose exactly the model and the colour which you desire!

Picture 71 shows an apron-dress—lovely to sunbathe in too. It is sewn in one-coloured, heavy cotton with appliqué, pocket and tape-edging in striped fabric. You can trace the kangaroo-pouch pocket, from the pattern in the enclosure. The model illustrated is buttoned on the shoulder, and is made for a three-year-old.

Picture 72. This apron, which is drawn on over the head, is suitable for a 1—2-year-old. If it is to be used as a bib, it would be wise to line the spill-pocket with plastic. Tape-edging sewn with zigzag, the tape forming a bow on the side. See pattern enclosure.

Picture 73. This frock, designed for a 1—2-year-old, has a large front pocket, decorated overall with embroidery stitches.

Picture 74. Best-dressed at the children's party? This dress, in heavy, one-coloured cotton, has a striped insertion which is sewn on. The pleated skirt however, is unbuttonable, with machine-sewn buttonholes. It can be replaced by buttonable playpants.
On the same picture there is a playsuit, with pocket and trousers in striped fabric. The apron part is bound with bias-binding. You will find the pattern for the heart-shaped appliqué in the pattern enclosure.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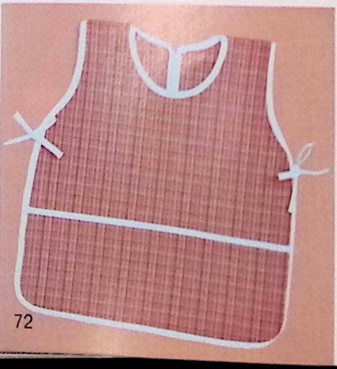
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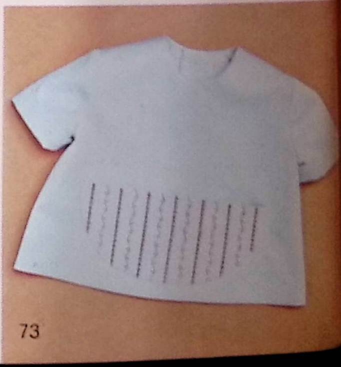
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Picture 75. Freddie the Froggie in person! See the pattern enclosure.

Picture 76. A child-proof machine!
Children are sometimes tempted to tamper with the sewing machine, when Mother has to leave it for a moment or so. Just lower the needle, so that the point comes under the stitch plate, and set a spool of thread on the spool spindle – the needle will then be locked, and the children will not be able to hurt themselves on it.

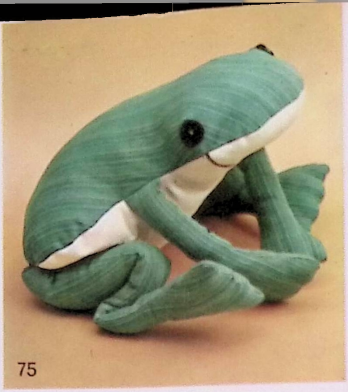
Picture 77 shows a useful boy's garment – well dressed for most occasions. A club-jacket in light grey flannel, with darker tape edges to match, which have been sewn on with zigzag. For the jacket, there are matching dark grey trousers in flannel. The illustration shows a 7-year-old. The other boy on the picture is wearing a comfy brown leather jacket sewn by machine, with a red check shirt and khaki trousers.

Picture 78 shows one of the cuddly animals, that most kids adore! The deer has applicated spots, and nose and feet of leather. See pattern enclosure.

Picture 79 shows a long-armed girls' dress, with two box pleats at the front and two at the back. The sole decoration is provided by matching embroidery stitching on the facing. The arms are hemmed with rolled hems, sewn with zigzag. Gathering with zigzag over elastic cord.

Picture 80. Baby gets a bib with arms, in terrycloth – a nice, comfortable garment. The pocket should be lined with machine washable plastic. For a smooth result, you should sew the terry cloth with 3-step zigzag. The toy fish is sewn in checked cotton, with eyes and mouth applied with zigzag. Description for bib and toy fish, see pattern enclosure.

Picture 81. A carpenter's overall, for the lad who likes to paint, hammer and carve! The material here is grey denim, with applicated hammer and screw-driver. See pattern enclosure.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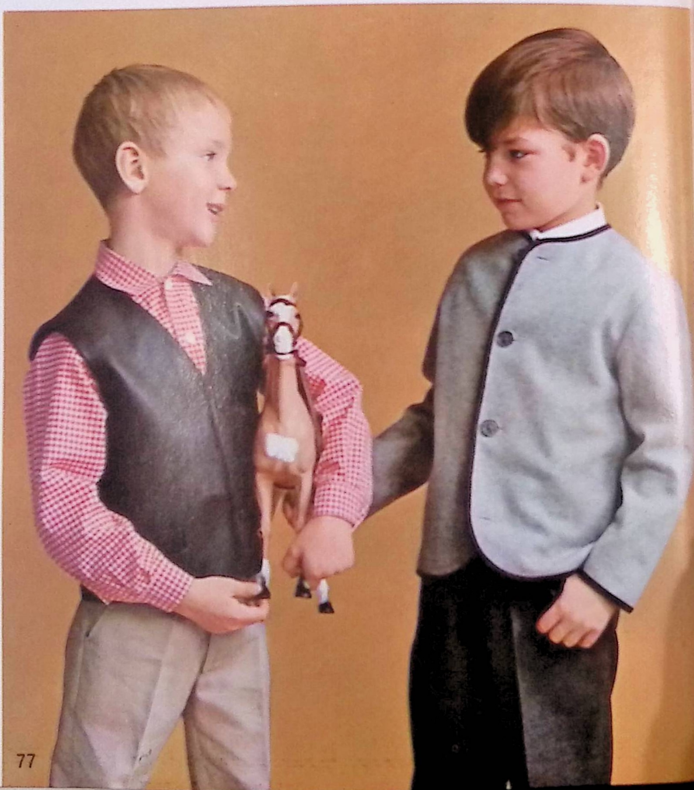
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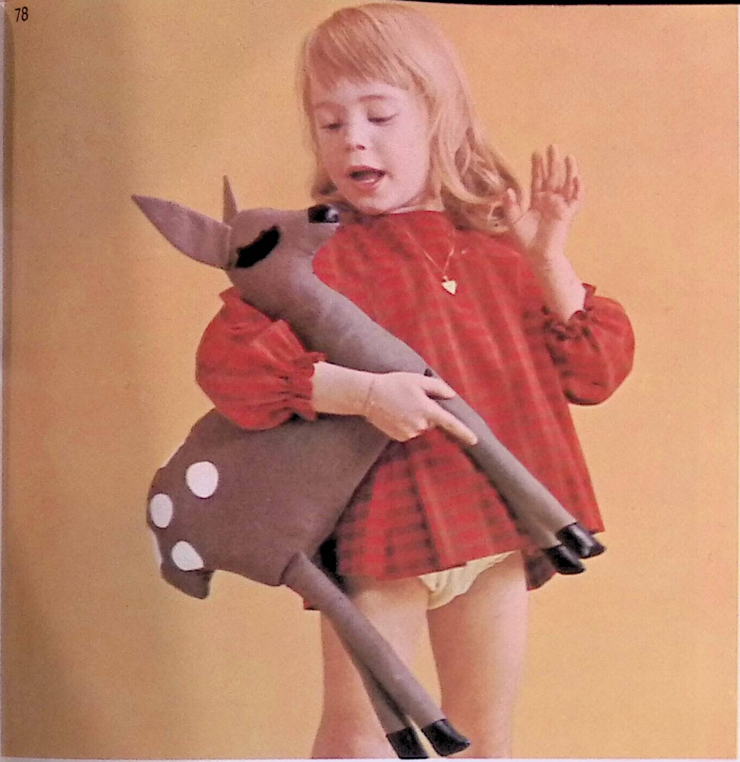

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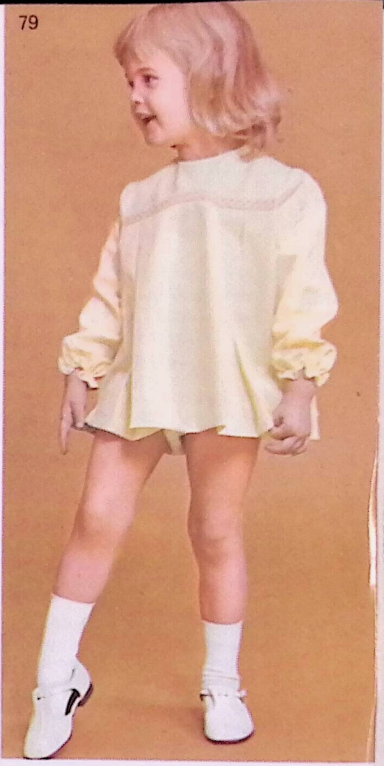

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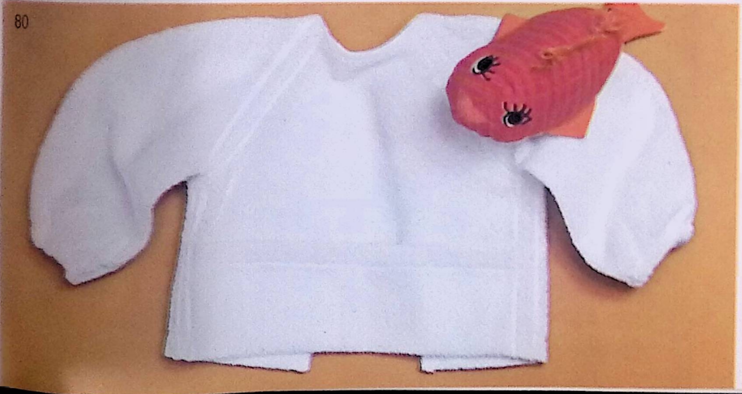

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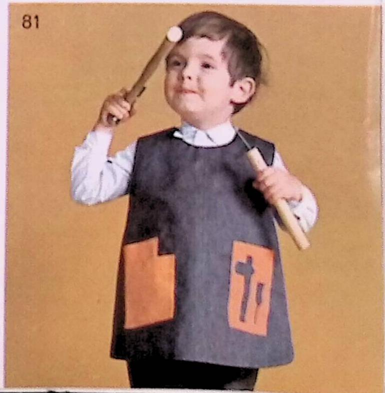

decoration for everyday use and for special occasions

a collection of illustrations of modern decorative stitches.

The desire to decorate clothing and various textiles, both for everyday use and for special occasions—is one which women have possessed since time began! However, in these days fewer people hand-embroider, and there are even fewer who have the time to do so. The modern sewing machine with its ability to embroider, provides us with many new possibilities. But most important of all, decorative stitching by machine is a *new way to beautify*, which is not intended to imitate hand-embroidery—any more than the fine textile prints attempt to copy hand-painted fabrics.

We shall now present a pictorial selection of modern garments and decorative objects, with appropriate decorative stitching, and examples of modern applications sewn with such stitching. They will show that the decorative stitch is a useful one, in the real meaning of the word.

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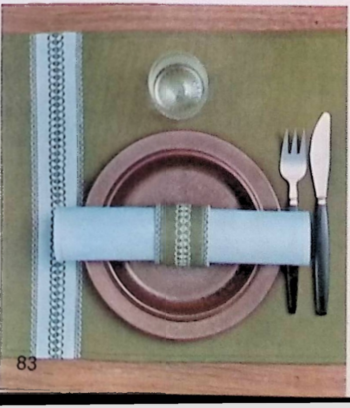

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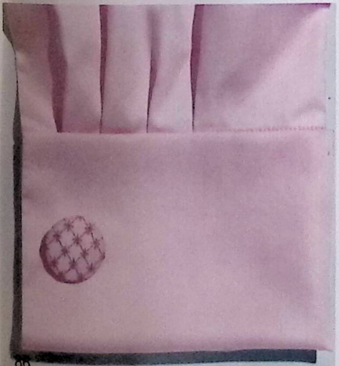
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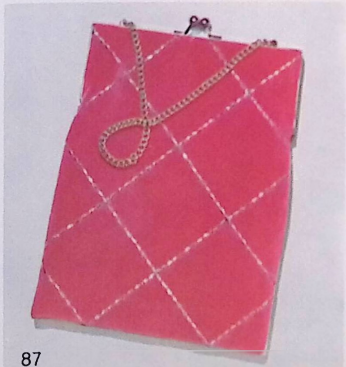
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Picture 82 shows an attractive kitchen apron, with adjustable straps. Pockets and potholders are sewn the same way. There is a matching oven glove in the same style. Pattern for oven glove and pocket/pot-holder in the pattern enclosure.

Picture 83 shows a table-mat and serviette ring, with edging in decorative stitching. They are sewn in olive-green, with light-blue tape. The serviette is in the same light-blue shade as the tape.

Picture 84. Appliqué can be as impressive as this. Round brown cushion, with stylized daisy in appliqué. See pattern enclosure.

Picture 85. As you see here, raised seams can be really modern. Basic-dress in soft wool, with raised seam work around the waist. Sewn with twin needles with 4 mm needle distance.

Picture 86. Here we use decorative stitching to decorate a cuff-link with matching seams. Sew the pattern on a square patch, and then cover the link.

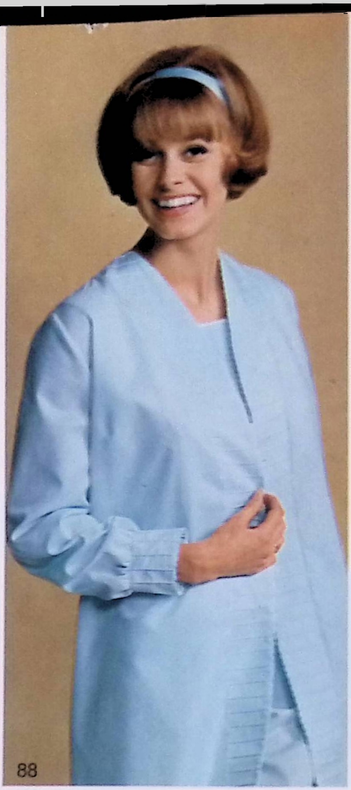
Picture 87. Decorative stitching may also be sewn with metallic thread. This picture shows an evening-bag in velvet, enclosed in decorative stitching with metallic thread.

Picture 88. It's lovely to sit and drink ones morning coffee, in an attractive nightie and dressing-gown. Decorated with raised seams, and shell-edged with blindstitch.

Picture 89. Sheet-edging with decorative stitching, can be both individual and tasteful. Here we show several suggestions for your linen-cupboard.

Picture 90 shows how you can sew a monogram with decorative stitching. We feel certain that you will be able to design others yourself—have a try!

Picture 91. For those of you who long for something sheer and lovely, or who consider it fun to give dainty presents: pyjama-case and handkerchief-bag in quilted-nylon. The lace is sewn on by means of decorative stitching.



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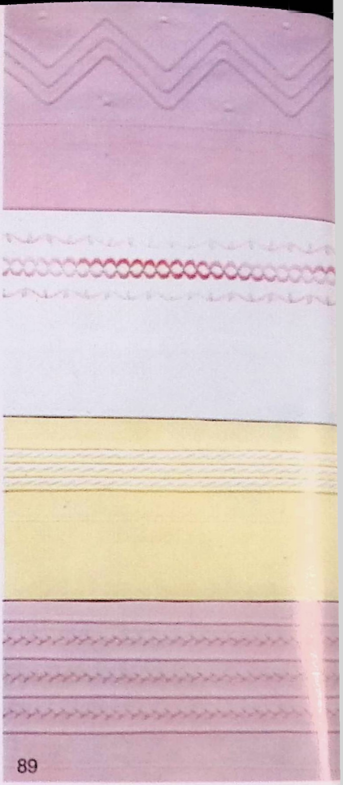

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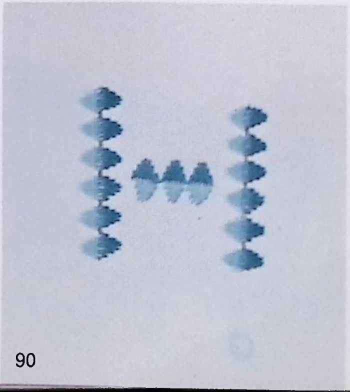

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